Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

Vol. 9, No. 42 TORONTO, OCTOBER 18, 1944 $2.00 Per Annum

Conciliation Soon in Ontario?

Columnist Pans Censor Board

The Ontario Board of Censors suffered a lashing from Roly Young, motion picture columnist of the Toronto Globe and Mail, in a recent issue. Young, aroused because the Board had permitted the showing of MGM's "Seventh Cross," a film that he and other

(Continued on Page 15)

Esquire Reveals 1944-45 Groups

For their 1944-45 schedule, Esquire Films Ltd., is offering two groups of productions. One is a group of 20 films from Ealing Studios, London and the other is a leadership group of 14 productions from the English studios of Pathe, British National, Anglo-

(Continued on Page 12)

Exhibitor Associations Work Out New Draft

Conciliation for Ontario made considerable progress in the last week, both Ontario exhibitor organizations, the Motion Picture Theatres Association and the Independent Theatre Owners Association, having reached preliminary agreement on the proposals. The subject was debated at considerable length during the national meeting in Toronto of the National Council of Independents, of which the ITOA is a branch.

Representatives of the companies and sections interested have presented the new draft to their offices for approval with the

(Continued on Page 2)

New Product Low During 1943-44

Nine major studios, including Republic, made but 288 pictures available to exhibitors during the 1943-44 season. This number was the smallest in Hollywood history. Nothing so far indicates that it will be exceeded during 1944-45.

The 1943-44 total was about 50 per cent smaller than the average total before the war. Up to five years ago the average total was between 500 and 600.

The smaller companies provided many features. Canada saw 685 features in 1943.

Farewell Dinner To Wolfe Cohen

Sparked by the provocative wit of Leo Devaney, who acted as toastmaster, the dinner in honor of Wolfe Cohen, held at the King Edward Hotel, Toronto, was a gay but sentimental affair. Cohen, formerly Canadian general manager for Warners, has been pro-

(Continued on Page 14)

WB Films CASF

Warners are shooting a Technicolor short of the Canadian army in all its aspects.

It's Far From Over

WITH Allied victories occupying Page 1, the nation is rapidly developing a "we've won the war" complex.

We haven't won the war—yet—and the Canadian public must not be let assume that it's all over but the shouting.

Supporting the Seventh Victory Loan will be the most vital job the Canadian Motion Picture Industry has undertaken since the war began. Huge sums are needed NOW and will be needed even if defeat comes to Germany before the Seventh Victory Loan campaign is over.

Members of the Canadian Motion Picture War Services Committee must use all the showmanship and organizing powers at their command to sustain our forces abroad.

Once again the War Activities Committee Motion Picture Industry in the United States has responded generously to Canadian showmen's request for co-operation and Metro-Goldwyn-Mayer has produced a superb short subject to be shown in all theatres in support of the Seventh Victory Loan.

"Tomorrow, John Jones!" is a fine dramatic appeal for the Loan with Spencer Tracey giving an outstanding performance supported by Fay Holden, Phyllis Thaxer and Hank Daniels. Carey Wilson, one of Hollywood's great writers, prepared the original screen story and Harry Beaumont, who directed many great Metro productions, directed Spencer Tracy in this Canadian story. The picture was produced by Academy Award winner, Jerry Bresler.

Production executives, the star and supporting players and all studio personnel gave their services, their only com-

(Continued on Page 2)

Award Prizes Again For Best Scrap Book

Twenty-four Canadian showmen will win prizes for their campaigns during the coming Seventh Victory Loan campaign. The Canadian Motion Picture War Services Committee has decided that the Scrap Book Contest carried on for the Sixth Loan was successful enough to be worth repeating.

The awards for the best three campaigns in each province will be:

First prize—$50 Victory Bond.

Second prize—$25 War Savings Certificate.

Third Prize—$10 War Savings Certificate.

The awards for the best three campaigns in Canada:

First prize—$100 Victory Bond.

Second prize — $50 Victory Bond.

(Continued on Page 14)

To Be Enlarged

Colony Theatre, Toronto, operated by Morris J. Weiss in conjunction with Odeon Theatres, will be enlarged from 700 to 850 seats. Jay I. English is the architect. Manager is H. D. Conway.

Error Corrected

The photo appearing last week as the Paramount, St. John's, Newfoundland, wasn't. It was the proposed Paramount, St. John, New Brunswick. Kaplan and Sprachman are the architects.

The Merry Monahans Donald O'Connor, Peggy Ryan, Jack Oakie and Ann Blyth are the merriest, maddest, lovin'est gang that ever hoofed and spoofed their way to the big time and into your patrons' hearts. Nothing tops EMPIRE-UNIVERSAL's "THE MERRY MONAHANS".

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HYE BOSSIN, Managing Editor

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pensation being the knowledge that they were making a contribution to Canada's war effort.

"Tomorrow, John Jones!" is a fine production in the best MGM tradition but we have learned to expect nothing but the best from Canadian-born Louis B. Mayer and his associates. Henry Nathanson, through Regal, has volunteered to take care of the booking and distribution of the film.

As National Chairman of the Canadian Motion Picture War Services Committee I urge all showmen to get behind the Seventh Victory Loan with all the energy and ingenuity at their command. The nation-wide campaign contest will again be part of the Loan activities—see that you get full credit for your accomplishments by sending in a complete campaign book to your Provincial Chairman.

Again we ask that every individual in the employ of every theatre in Canada purchase at the very least one Victory Bond during the coming campaign and suggest that all theatre operators assist their employees where necessary by purchasing bonds for them to be paid for through weekly payments.

Let's Invest in Victory with our money and our work.

J. J. Fitzgibbons

National Chairman
CANADIAN MOTION PICTURE
WAR SERVICES COMMITTEE

* * *

Congratulations

All who know Wolfe Cohen's capabilities will not be surprised that Warners have given him one of their most important jobs — Foreign supervisor for Mexico, South America, Australia, New Zealand and the Far East. He is a veteran of the Canadian industry and one of those who helped make motion pictures what they are in Canada today.

Canadian film men have come into their own in the last few years, winning international recognition of their abilities. Before Cohen, Dave Coplan of United Artists was put in charge of Great Britain. It was necessary for Canadian film men, because of our early entrance into the war, to develop quickly a new set of ideas and this intelligence was drawn on to solve problems arising out of wartime business practices across the line.

Though Ralph Clark, who replaces Wolfe Cohen as Canadian general manager for Warners, is comparatively unknown here, he will find a warm welcome, helpful friends and hospitable surroundings.

Mary Pickford Back To Film Production

Mary Pickford has acquired "One Touch of Venus," a musical comedy, and it will mark her return to film production. Screen rights cost $750,000 and the film, in Technicolor, calls for a budget of $2,500,000. It will be distributed by United Artists.

Bea Lillie in NY

Toronto-born Beatrice Lillie, otherwise Lady Peel, has arrived in New York. It's her first visit since 1939, in which year she went to England. Her only child, Lord Robert Peel, was killed in action while with the Royal Navy.

Conciliation Soon In Ontario?

(Continued from Page 1)

request that a decision be reached in 30 days. Whether those who delegated representatives will accept their findings is still to be seen.

A number of controversial clauses have been dropped. Not now contained in the proposals is that suggesting the establishment of an appeal board in Toronto, to which Quebec objected on the grounds that an exhibitor might be involved in expense in having to come to Toronto to defend a decision won before the regional board. Quebec and Ontario both objected to the definition of an Independent as one "who operates one or more theatres, none of which is affiliated with any major circuit" and this has been dropped.

The proposal that "Lack of sufficient pictures to operate any exhibitor's theatre is a proper subject for investigation and recommendation" was taken out. Quebec favored this but Ontario objected, suggesting that it be brought back a year from now. Another clause which gave the board power to deal with admission prices has been amended to eliminate that right.

In Ontario the conciliation board will consist of eight members—two from the distributors, one from Odeon Theatres, one from Famous Players, two from the Motion Picture Theatres Association and two from the Independent Theatre Owners Association.

With a central appeal board out of the picture, there is no doubt that conciliation principles will be somewhat different in each region.

Mason Re-elected

A. J. Mason, exhibitor from Springhill, Nova Scotia, was re-elected president of the National Council of Independents at the meeting which took place in the King Edward Hotel on October 4. Ben Freedman, president of the Ontario branch, was returned to office as chairman and treasurer. Harry Romberg became secretary, replacing Henry Falk, no longer in the industry, Falk, however, will act as spokesman.

Delegates present were B. C. Salamis, Quebec; H. M. Halpern, Manitoba; Duane McKenzie, and P. W. Mahon, Saskatchewan; Ben Freedman and Harry Romberg, Ontario. Proxies were authorized by Alberta and British Columbia. A. J. Mason represented the Maritimes.

Directors elected were P. W. Mahon, Saskatchewan; H. M. Halpern, Manitoba; B. C. Salamis, Quebec; Matt Park, Alberta; M. E. Walker, Nova Scotia; and Ben Freedman and Harry Romberg, Ontario.

General managers or their representatives were present for the conciliation debate, as were delegates from the circuits and the Motion Picture Theatres Association of Ontario. Roy Chown of Alberta attended in an unofficial capacity. The business sessions were divided by a luncheon, at which James R. Grainger, president of Republic, was a guest.

Grainger, Republic, Visits Toronto

James R. Grainger, president of Republic, was in Toronto last week and announced that the studio has three toppers ready—"Lake Placid Serenade," ice spectacle; "Flame of Barbary," with John Wayne; and "Brazil," with Tito Guizar and Virginia Bruce. They're on the '44-45 list.

Head Table at the MPTAO Luncheon

Left to right—Haskell M. Master, Ben Geldsaler, Ed Warren, Paul Nathanson, Morris Milligan, Nat Taylor, Don Henshaw, J. J. Fitzgibbons, John Grierson, Herbert Allan, Harry Alexander and Joe Garbarino.

KISMET

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HYE BOSSIN, Managing Editor

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Colossal is the word for Kismet

RONALD COLMAN

M-G-M's TECHNICOLOR MAGIC

KISMET

MARLENE DIETRICH

JAMES CRAIG • EDWARD ARNOLD • HUGH HERBERT • JOY ANN PAGE • FLORENCE BATES • HARRY DAVENPORT

Directed by WILLIAM DIETERLE

Produced by EVERETT RISKIN

SCREEN PLAY BY JOHN MEEHAN • BASED UPON THE PLAY BY EDWARD KNOBLOCK • A METRO-GOLDWYN-MAYER PICTURE

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ASTOR ATTRACTION_
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MGM

"KEEP SELLING WAR BONDS"

LITHO U.S.A.

THE PICK OF THE PICTURES

Canadian Film Weekly
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REVIEWS INFORMATION RATINGS

Vol. 9, No. 42 REVIEWS FROM FILM DAILY, NEW YORK $2.00 Per Annum

Secrets of Scotland Yard

with Edgar Barrier, Stephanie Bachelor
Republic 68 Mins.

INTERESTING SPY MELLER WITH SUSTAINING SUSPENSE; CAPABLY DIRECTED; GOOD CAST.

Shaping up with suspense-laden direction by George Blair, and sincerely played by a good cast, this emerges as a better than average mystery with appeal to the class as well as the action audiences.

The story, which was adapted from a novel by Denison Clift, "Room 40, O. B.," pictures Germany's determination to fight a second World War at the close of the last, and the ground work she planned in overcoming any mistakes she made previously. One of the reasons for her defeat in 1918 was blamed on the efficiency of Room 40 in the old building of the British Admiralty —a room in which German wireless messages were intercepted and decoded. During the period leading to the start of World War II a German agent is groomed to handle a job in Room 40.

England enters the war and Edgar Barrier, a member of the decoding staff, is found murdered just as he is about to translate an intercepted message to C. Aubrey Smith, head of this important dept. Smith engages Barrier's twin brother, a Scotland Yard detective, played by Barrier, to help find the murderer. Everyone affiliated with Room 40 including Stephanie Bachelor, the victim's fiancee, is under suspicion. Barrier, impersonating his dead brother, carries on and helps to decipher an important message which concerns the safety of six high-ranking officers on a plane trip to Warsaw. About to receive the same fate as his brother, Barrier discovers and kills the Nazi agent.

A fine musical background is played effectively to underscore the action.

CAST: Edgar Barrier, Stephanie Bachelor, C. Aubrey Smith, Lionel Atwill, Henry Stephenson, John Abbott, Walter Kingsford, Martin Kosleck, Forrester Harvey, Frederick Worlock, Matthew Boulton, Bobby Cooper.

DIRECTION, Fine. PHOTOGRAPHY, Good.

Plaza's Tenth Anni

Plaza, Tilbury, Ontario, founded by Harland Rankin and Joe Beno, is celebrating its tenth year of operation. Rankin is sole boss now and Vannie Chauvin manages.

The Great Mr. Handel

with Wilfrid Lawson, Elizabeth Allan
Empire-Universal 89 Mins.
(Canadian Film Weekly Review)

BRITISH FILM, HAS SETTINGS, COLOR AND MUSICAL CONTENT.

Only those with a serious approach to films will respond more than half-heartedly to what "The Great Mr. Handel" places on display. The film is the sort of thing on which arty theaters thrive.

The story of Handel should have inspired a finer effort than this. While the picture is set down as a biography of the great composer, it actually covers only a few years in the man's life. It picks up Handel in England when his fortunes were at a low ebb because of his having lost favor with court and public. In slow, deliberate and heavy-handed manner the picture depicts the composer's battle with his enemies and his subsequent return to grace following the composition of his oratorio, "The Messiah," a stirring rendition of which brings the film to a close.

The picture, based on a screenplay by L. Du Garde Peach, is peculiarly undramatic, while the reasons for the bitter animosity toward Handel aren't made any too convincing.

Technicolor was never put to finer use than in "The Great Mr. Handel." It has made the film a visual delight. Atmospherically, too, the film excels. Working from 18th-Century prints, Sidney Gaudsen has supplied settings impressive in their authenticity.

The film should prove a treat for lovers of fine music, being crowded with Handel compositions played superbly by the London Philharmonic Orchestra. Novelty is provided by a group of 18th-Century London street songs. Ernest Irving's musical direction is a distinct achievement.

Wilfrid Lawson plays Handel in somewhat stodgy manner and very much in one key. Second in billing is Elizabeth Allan, who is quite decorative as an actress friend of Handel's. Hay Petrie lends a touch of comedy to the film as Handel's servant.

Norman Walker's direction is static.

CAST: Wilfrid Lawson, Elizabeth Allan, Malcolm Keen, Michael Shepley, Max Kirby, Hay Petrie, Morris Harvey, A. E. Matthews, Frederick Cooper.

DIRECTION, Fair. PHOTOGRAPHY, Fine.

Bride By Mistake

with Alan Marshal, Laraine Day, Marsha Hunt
RKO 81 Mins.

SMART ROMANTIC COMEDY RATED AS GOOD ENTERTAINMENT FOR ALL AUDIENCES; ACTING OUTSTANDING.

Here is a smartly turned out comedy that will set well with every type of audience. Many bright and delightful touches have been applied to the screenplay of Phoebe and Henry Ephron, who had at their disposal an original by Norman Krasna. The script is filled with lines and situations that will create considerable amusement. All in all the film represents crisp entertainment smoothly directed by Richard Wallace.

As marquee bait the production offers Alan Marshal, Laraine Day and Marsha Hunt. Each performs skillfully in a romantic tale that never allows the attention to sag. Marshal plays with sureness the role of an Air Force officer who falls in love with Laraine Day, a daughter of wealth, never being aware who she is until the closing moments. He doesn't realize he loves Miss Day until he has made a play for Marsha Hunt, her secretary-companion, in the mistaken belief that the latter is the one who has the dough. The error is easily explained by the fact that Miss Day, averse to publicity and fortune hunters, lets Miss Hunt appear in her place in public. The plot revolves about a bit of strategy to make certain that Marshal is in love with the girl and not the money. Humorous situations galore result from this premise.

Marshal and the Misses Day and Hunt have the support of a fine group of players. Allyn Joslyn stands out as the husband of Miss Hunt who has to stand by while his wife, pretending she is Miss Day, allows Marshal to make a play for her. He contributes some of the finest comedy moments. Also commendable is Edgar Buchanan as Miss Day's guardian. Slim Summerville is effective in the brief role of a butler in the Day menage.

Producer Bert Granet gave the film a satiny production.

CAST: Alan Marshal, Laraine Day, Marsha Hunt, Allyn Joslyn, Edgar Buchanan, Michael St. Angel, Marc Cramer, William Post, Jr., Bruce Edwards, Nancy Gates, Slim Summerville, John Miljan, Robert Anderson.

DIRECTION, Good. PHOTOGRAPHY, Good.

Janie

with Joyce Reynolds, Robert Hutton
Edward Arnold, Ann Harding
Warner 106 Mins.

ADAPTATION OF BROADWAY PLAY IS SPECIAL TREAT FOR ADOLESCENTS; JOYCE REYNOLDS SCORES.

Dealing with the growing pains of adolescent youth, the film version of the Josephine Bentham-Herschel V. Williams, Jr., comedy which was presented on Broadway by Brock Pemberton is generally satisfactory entertainment with a special appeal to young filmgoers. "Janie" is a dizzy show that gives young blood a chance to shoot the works, attaining in several instances a pace that is sheer madness.

As a study of today's young people blowing off steam "Janie" is more than ordinarily successful, not to say amusing. The behavior of the young people in the film is creative of plenty of hilarity.

Janie is typical of today's 16-year-old, doing all the silly things that cause those of an older generation to throw up their hands in despair. What she does is all in good fun. Her youthful didoes drive her publisher father crazy. When the Army establishes a camp near the small town where she lives, she turns her interest from her gawk of a boy friend to a slick soldier lad who is the son of her ma's best pal. She is the cause of a bitter rivalry between the two young men that often produces some highly humorous situations. A servicemen's party staged at Janie's home during her parents' absence supplies a furious climax. At the end the Army moves out only to have the Marines move in.

Michael Curtiz' direction keeps the action in constant ferment.

Joyce Reynolds, a newcomer, plays Janie uncommonly well, capturing the spirit of the role with complete success. Robert Hutton as the soldier and Dick Erdman as his rival appear to good effect. Clare Foley makes a vivid impression as Janie's kid sister who is on the brat side.

CAST: Joyce Reynolds, Robert Hutton, Edward Arnold, Ann Harding, Robert Benchley, Alan Hale, Clare Foley, Barbara Brown, Hattie McDaniel, Dick Erdman, Jackie Moran, Ann Gillis, Ruth Tobey, Virginia Patton, Colleen Townsend, William Frambes, Georgia Lee Settle, Peter Stackpole, Michael Harrison, Russell Hicks.

DIRECTION, Good. PHOTOGRAPHY, Good.

Flashbacks

PART TWO

L. ERNEST OUIMET *Pioneer*

By HYE BOSSIN

L. ERNEST OUIMET

OUIMET'S desire of several years, that of operating a regular and permanent movie theatre in Montreal, was satisfied on January 1, 1906. He had continued to work at Sohmer Park and the Theatre National while carrying on itinerant exhibition but his new enterprise, one of historic importance in North America, changed all that.

He had rented Karn Hall, a second-storey dance place, filled it with kitchen chairs and began a policy that laid the groundwork for motion picture theatre operation as it is carried on today. Like other theatres, it was closed during the summer. During its dark period Ouimet made alterations that increased its seating capacity to 600.

This theatre was called the Ouimetoscope, a name suggested by a newspaperman friend because everything connected with films seemed to be one kind of a "scope" or another. The Ouimetoscope was the first movie house in North America to match itself against the legitimate theatre by offering two performances a day and a reserved seat policy.

In December, 1906, Ernest's ex-employer at the Theatre National, George Gauvreau, who had sold out and retired from the theatre business, decided to return through the medium of motion pictures. He made an offer for the property on which the Ouimetoscope stood. This forced Ernest to buy it himself for a total of $100,000—$70,000 for the property and $30,000 for the hotel licence that went with the building. Gauvreau, not discouraged, acquired the lease on some property two blocks distant and built a theatre with a capacity of 750 seats.

This opened on May 1, 1907, and forced Ernest to further action. He demolished the original dance hall and built a $50,000 movie theatre on the spot.

When the new Ouimetoscope opened on August 14, 1907, it was something unheard-of before that time in the film and theatre industry. It seated 1,000, featured a seven-piece orchestra and singers as well as movies, and sold reserved seats at advanced prices to its two performances daily.

This theatre was the first de luxe house in North America, the father of all the plush auditoriums and cinema cathedrals that dot the continent today. It was the first to challenge the stage and offer first-class theatre surroundings and comfort at prices that enabled the average person to attend. The new Ouimetoscope was a direct challenge to the stage, a forthright declaration of faith in the future of the motion picture.

The Strand, New York, described as being the first de luxe house in the United States, did not open until 1914.

At that time movies were being used as "chasers" in vaudeville houses. Had not Louis Lumiere himself but two years before the new Ouimetoscope mourned the passing of movies as public entertainment? Had not Edison refused to spend a few dollars to patent his Kinetoscope in some territories? In the light of these opinions Ouimet's experiment was a daring one.

The Ouimetoscope operated from 1906 to 1915, although several years after its fancy entrance on the Montreal scene it was forced to become a grind house to compete with the five-cent store shows that had mushroomed. The period from 1915 on will be covered in those sections of this story which deal with Ouimet as a distributor and producer.

The Ouimetoscope is still a movie theatre, Le Petit Canadien now. But the name it was born with, which incorporated in it the name of its founder, is still in the tile floor, a souvenir of better days.

Before we consign the Ouimetoscope to history and use it merely for reference, let it be observed here that it played a leading part in winning Montreal exhibitors the right to remain open on Sunday. It was Ernest Ouimet who led the fight, making the point—and winning it—that the Sunday closing law as it stood applied to legitimate theatres only.

And that is how it still stands.

Not until many years had passed did Ouimet return to exhibition. In 1935 he became manager of the Imperial, Montreal, under arrangement with RKO, which held the leases on a number of Canadian theatres and was controlled by Famous Players. The policy of French films exclusively proved a failure and Ouimet resigned in 1936.

In 1937 he became a Quebec government employee and that is what occupies him today.

(Continued Next Week)

In Ouimet's Day

This photo was taken at the Grand Canyon, Arizona, on March 12, 1915, during the seven-car trek of Carl Laemmle and his men from New York to Hollywood for the opening of Universal City—the first community entirely devoted to the making of pictures. The special train pulled out of New York to the strains of "Tipperary" and "Auld Lang Syne" and picked up company men, movie stars and guests at different stops on the way. Universal City was the Laemmle's personal triumphant climax of the battle against the patent monopoly which sought to control production, distribution and exhibition.

Left to right—Clair Hague, Universal's general manager for Eastern Canada, still the company's Dominion representative; George Magie; Carl Laemmle; Pat Powers, vice-president; and Chester A. Clegg, general manager for Western Canada. Clegg left the company during the year and went to England.

Henry MacRae, who died a few weeks ago, was the first director-general of production at Universal City. Born in Staynor, Ontario, MacRae left there to take the Medical course at the University of Toronto but abandoned his studies and joined a stock company in the Queen City. In 1909 he joined Laemmle and, at the time of his death, was the best maker of serials in the industry. Many of his proteges found important places and among the directors he trained was Toronto-born Allan Dwan.

H. Hurwitz Leaves For Saskatoon, Sask.

Harry Hurwitz, for two years manager of the Savoy, Hamilton, Ontario, is returning to Saskatoon to supervise three Odeon houses in that city. Hurwitz has been in the show business for 24 years. Before coming to Hamilton he was manager of the Tivoli theatre in Saskatoon for 12 years, and prior to that he spent ten years in the amusement sphere at Winnipeg. He is being suceeded as manager of the Savoy by R. E. Maynard, who is at present in Saskatoon.

RKO first again!

...first to the screen with a Super Epic of the West to meet the new clamor of first runs for DELUXE ACTION ENTERTAINMENT!

RIDE 'EM, RKO, WITH...

AN OUTSTANDING EXAMPLE OF THE MOST POPULAR TYPE OF ENTERTAINMENT THE SCREEN HAS TO OFFER! . . . . . .

JOHN
WAYNE
ELLA
RAINES
IN
TALL IN THE

WITH
WARD BOND
GEORGE "GABBY" HAYES
AUDREY LONG
ELISABETH RISDON
DON DOUGLAS

Produced by ROBERT FELLOWS
Directed by EDWIN L. MARIN
Screen Play by Michael Hogan and Paul P. Fix

RKO RADIO PICTURES

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Strange Hairs in the Butter

The elevation of Wolfe Cohen by Warners to international eminence in the selling end of the business and the coming of Ralph Clark to replace him caused a stir in our otherwise even-going film community. Local yokels, doing some conversational whittling on our concrete-covered little patch of the Queen City, observed with curiosity sharp-looking strangers moving in and out the cubicles of our craft. They were obviously big-town flicker slickers on hand for the departure of Wolfe and the inauguration of Ralph.

Ralph Clark

On Friday night our folks rubbed shoulders and pressed palms with the strangers. They were Ralph's convoy in and Wolfe's convoy out. Ben Kalmenson, general sales manager of Warners, led them and according to the Globe and Mail, he repeated Jack Warner's credo about a free screen to the assembled greeters at the King Edward, there to welcome Ralph. Roly Young sneered at it the next morning. I missed the noble words, having yielded to my cheaper tastes to witness Mr. Peralta of Mexico trim Mr. Castiloux of Montreal at prize fighting.

I did not meet Kalmenson, reported to be a volatile fellow who, at the time I arrived, was busy beating back Arthur Gottlieb's ears with a pack of playing cards. Norman Moray, a mild-mannered man in charge of short subjects, was on hand and demonstrated his phenomenal knack of identifying exhibitors by theatres, though he may never have met them. Then there was robust Mort Blumenstock, who needs nothing but his quick cameraderie to put you on his side in a hurry. Right away he's calling you names and you're calling him names and the twain has met.

Dozens of film and theatre men were on hand to say hello to Ralph Clark, a smiler and the sort of fellow you like right off. "Happy Clark," Blumenstock commented when he saw Ralph's photo in a local paper. You would think, judging by the way the boys buzzed around Clark, that he had been in these parts for years.

Addition to the Gallery

Clark, with his unfailing smile, is somewhat in contrast to his predecessor. Wolfe Cohen, on the surface, is a studious, pipe-smoking man, almost dour and with a strictly business look. He (Clark) is not of the "Ain't I a Genius" or the "Cheer Me, Boys. Cheer Me" type of general manager. Not that Wolfe is, either. I did see a few king-size smiles from Wolfe at the dinner in his honor, however.

The new Warners chief adds something just a little different to the gallery of Canadian general managers. He beams. Syd Samson of Fox is the friendly and successful Dutch Uncle type. Gord Lightstone of Paramount seems to glare. Alf Perry of Empire bristles with an "Are You Kidding!" aspect. Al Jeffery of United Artists has a "Come What May" mien, in direct contrast with the man he succeeded, Dave Coplan, who moved along with a "Make Way, Here I Come" carriage.

Leo Devaney of RKO gives off that "I've Seen It All Before, Boys, I've Seen It All Before" outlook. That is, he seems to. Lou Rosenfeld of Columbia, has a neutral, take-it-all-in, droll countenance and Harry Kaufman of Monogram appears to be saying "So What?" Harry Allen of PRC indicates a "You Can't Do That to Me" reaction and Henry Nathanson is reserved. Ralph Clark, having spent 14 years in Australia, is strictly a sunshine sketch.

Our general managers are on the whole a good bunch. It is not true that they have torture chambers in their cellars, in which exhibitors are punished fiendishly by having to see B films over and over again until they are willing to play them on percentage instead of flat rentals. The Wartime Prices and Trade Board stopped all that. Nor do they count and gloat over their gold every hour on the hour.

I wish to go on record as not having official membership among those who, excited by the Four Freedoms, ask "What Shall We Do With General Managers?" in the same tones as others make that worrisome, angry enquiry, "What Shall We Do With Germany?"

I have nothing against general managers as such. Some of my best friends are general managers. There are good and bad of all kinds. Tolerance, friend, tolerance.

Esquire Reveals 1944-45 Groups

(Continued from Page 1)

Canadian, Transatlantic and Korda Productions.

Of special interest in the 14-group is the reissuing of four famous Korda pictures that grossed higher than any other group in their original runs. "That Hamilton Woman," with Vivien Leigh and Laurence Olivier; "Drums," with Sabu; "Four Feathers," with John Clements, June Duprez, Ralph Richardson; "Jungle Book," with Sabu, Rosemary DeCamp. The latter three are in Technicolor.

The other 10 films in the 14-group include "It Happened One Sunday," with Robert Beatty; "Thunder Rock," with Michael Redgrave; "Thursday's Child," starring Wilfred Lawson; "Evacuees," the Cockney refugee film; "Warn That Man," with comedian Gordon Harker; "Women Aren't Angels," with the comedy team of Robertson Hare and Alfred Drayton; "Man of Destiny," a dramatic story of democracy in action, starring Clifford Evans and Deborah Kerr; "Seventh Survivor," with locale on a mysterious lighthouse, starring Linden Travers and Wally Patch; "What Would You Do, Chum?" starring Syd Walker; "Suspected Persons," with Robert Beatty.

Among the 20 special Ealing productions are "Champagne Charlie," starring Tommy Trinder; "San Demetrio, London," with Robert Beatty, Mervyn Johns; "Headline," starring David Farrar in a dramatic present-day murder in the newsroom; "Underground Guerrillas," with John Clements, vividly portraying the heroic lives of the civilian warriors; "For Those in Peril," the story of the air-sea rescue service; "Fiddlers Three," starring Sonnie Hale and Tommy Trinder; "The Return of the Vikings" tells the adventures of two Norwegian fishermen who come to England after the German occupation.

Great Paper Haul

Joe Russ, manager of the Capitol Theatre, Kincardine, Ont. was successful in collecting 8 tons of paper in a recent salvage drive held by his theatre. Free passes were given to patrons as prizes.

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Prizes Again For Best Scrap Book

(Continued from Page 1)

Third prize—$25 War Savings Certificate.

Provincial chairmen will judge all the entries and send their selections to the national committee for final judging.

National winners last year were:

First prize—Ted Soucie, Alexander Theatre, Rouyn, Quebec.

Second prize—Freeman Skinner, Orpheus Theatre, Halifax, Nova Scotia.

Third prize—Bill Trudell, Capitol Theatre, London, Ontario.

Provincial first prize winners were: Ontario—Bill Trudell, Capitol, London; Saskatchewan — Miss C. Graham, Grand, Regina; Manitoba—P. S. Young, College, Winnipeg; Nova Scotia—Freeman Skinner, Orpheus, Halifax; Alberta—D. A. Boyle, Empress, McLeod; British Columbia—P. A. Tucker, Capitol, Kamloops; Quebec — Ted Soucie, Alexander, Rouyn; New Brunswick—Walter Golding, Capitol, St. John.

The Motion Picture War Services Committee is looking forward to more entries and a greater effort than ever on the part of the industry.

Farewell Dinner To Wolfe Cohen

(Continued from Page 1)

moted to an important post in that company's international organization.

John J. Fitzgibbons, chairman of the Motion Picture War Services Committee and president of Famous Players, in presenting Cohen with a wrist watch from his friends, gave voice to the high esteem in which the latter is held.

"When Warners decided to take Wolfe Cohen from Canada," said Mr. Fitzgibbons, "they paid Canada and the industry a compliment. It has become increasingly evident that our men have great value. It is a common thing to want to succeed. Wolfe is the kind of fellow you and I like to see get there. It's a long jump from the shipping room of the old Allen film exchange to one of the most important positions in the motion picture world." He spoke of the great part motion pictures will play in the post-war world. "Wolfe Cohen has taken a heavy assignment," he said.

The speaker told of the efforts of Wolfe Cohen in influencing his company to make "The Shining Future" and to shoot much of "Captain of the Clouds" in Canada. His realization of the needs of countries outside the USA, as demonstrated in Canada, had proved Cohen's fitness for his new task.

Speaking directly to Wolfe Cohen, Mr. Fitzgibbons said: "I know that every man in this room wishes you all the success you are entitled to. You have taken a tremendous step forward. I would like to tell you how sorry we are that, because of the success you are justly entitled to, we must lose you." He then presented Cohen with the watch, which was inscribed "To Wolfe Cohen from his friends in Toronto."

Called on by Leo Devaney, Cohen referred to the remarks of the speaker and those who preceded him. "In the words of Mark Twain—and that was not a plug," he said, "I hope that my virtues and my faults have been grossly exaggerated." It was hard to leave his friends of so many years behind and he would always look back on those friendships. "All I can say," he concluded, "is that I will never forget you."

At the conclusion of the gathering Haskell Masters rose to propose a toast to Mrs. Sybil Cohen, wife of the guest of honor, whom he described as having a great influence in her husband's life.

Among those who came to Toronto from other places to join in the tribute to Wolfe Cohen were Jack Goetz of Du-Art, New York; J. Arthur Hirsch of Montreal, president of the Quebec Allied Theatrical Industries; Alec Adelman of Confederated Amusements, Montreal; William Lester of Montreal; and Ross McLean of the National Film Board, Ottawa.

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D. V. Rosen, W'peg To Toronto UA

Douglas V. Rosen, United Artists' branch manager in Winnipeg, will leave that post to manage the Toronto branch of the company. He succeeds Al Iscove, who managed the branch during the period of adjustment which followed the transfer of David Coplan, Canadian general manager, to take charge of British territory. At that time Al Jeffery gave up the management of the Toronto branch to succeed Coplan and Iscove took the former's place. Iscove will return to his original spot as Ontario representative.

Rosen got into the business ten years ago with Empire-Universal in Winnipeg. Abe Feinstein will succeed Rosen in Winnipeg.

On The Square with Hye Bossin

THE dinner in honor of Wolfe Cohen was proof of the many personal friendships which exist in the motion picture industry among men who are keen competitors. Each general manager rose to pay tribute to Wolfe, some pointing out that their business lives would be made easier by his removal as a contendor for trade but that their social lives would suffer a blow.

* * *

ARTHUR HIRSCH commented on the general praise, added to it and pointed out that it was really something "when you get praise from a customer." . . . Gordon Lightstone of Paramount: "Good luck, Godspeed and further worlds to conquer. I know you can do it—and so does Warners." . . . Ross McLean of the National Film Board told how much industry collaboration meant to his organization. "One of our most distinguished collaborators has been Wolfe Cohen." He was happy to know that Wolfe could continue his friendship and advice from other countries where the NFB was trying to sell Canada.

* * *

"BABE" COVAL, Warners Montreal manager, passed on the good wishes of Cohen's former colleagues . . . John Cohn, the dish man, was a scream, remarking jokingly that the WB quality of pictures kept him in business . . . Morris Stein, unable to be present, wired that the guest of honor was "A good fellow, a good film man and a good citizen." . . . Among those who spoke were I. H. Allen, Nat Taylor, Captain Grossburg, R. W. Bolstad and Arthur Gottlieb.

* * *

JACK GOETZ, partner of Arthur Gottleib, is one of the five Goetz boys sprinkled throughout the industry, the most distinguished of which is Bill of International.

Jack got into the business in 1912, after finishing a four-year hitch in the navy. He went to work for Jack Warner, an optimistic soul even then, whose favorite greeting was "These are the golden days." Now, whenever he meets Jack Warner, they greet each other with "These are the golden days."

* * *

TOO much cannot be said about Leo Devaney as a toastmaster. He was a revelation to those who listened to him for the first time. Leo has a ready wit, grace, charm and perfect command of the language.

Theatre Redecorated

Belle, Belleville, Ontario, is being redecorated by Rene DeVos, artist from Toronto.

Hanson Employees Organize Club

About 30 members of the Hanson organization office staff have formed a club and are now setting up a program for future activities. The first meeting was held last week and entertainment included a screening and refreshments. President is Fred Winkle, shipper for Monogram, Esquire and Hanson 16 mm; secretary-treasurer is William Johnston, company accountant. The entertainment committee includes Mollie Main, Alice King and Molly Keith. Future plans, to be detailed at their next meeting, include bowling, dancing, screening parties and war work.

Columnist Pans Censor Board

(Continued from Page 1)

American and Canadian columnists classified as pro-German though anti-Nazi, examined in print the purposes and accomplishments of censorship generally.

"Right now I am wondering if that august group known as the Ontario Board of Censors is (a) pro-German; (b) troubled with astigmatism, or (c) just a useless expenditure of the taxpayers' money," wrote Young. "Of course there is always the fourth possibility that they are so busy looking for other people's fire traps (and keeping out of their own wooden quarters in Queen's Park) that they haven't much time to devote to films. At any rate, they seem to be completely disinterested in whether this Province is flooded with what I consider the pro-German propaganda of 'The Seventh Cross' or not.

"Local censor boards were created years ago when self-righteous individuals sold governments on the idea that movies were driving folks straight to perdition. That they were a complete flop was proven by the fact that the Legion of Decency was organized and became so strong. This organization goes to work on the movies after they have been passed by the censors. Now, with the legion functioning, plus the Hays Office, plus the National Board of Review, all keeping a wary eye on what goes into the movies, it almost requires a stretch of the imagination to figure out why our various Provinces require their own censor boards.

"Because of racial and religious differences, there might be some need for a local censor board in Quebec (but nothing can justify their system of mutilating films with those punch marks at the beginning of every reel), so for the purpose of this argument, please consider Quebec as a minus quantity. For the rest of Canada, I'd like to hear one logical argument as to why a film that is fit for Ontario to see, for instance, is not automatically okay for the moviegoer in Manitoba or British Columbia, or down in the Maritimes. As a matter of fact, there is only one argument to justify the existence of these various boards and that is the fact that they collect so much per reel for censoring films. That undoubtedly adds up to quite a tidy sum in the course of a year. And, of course, it's all included in the admission price which you pay every time you attend a movie."

Hello to Ralph, So Long to Wolfe

Some of the lads who gathered at the King Edward Hotel, Toronto, to welcome Ralph Clark to Canada as head of Warner Brothers.

Top photo, back row, left to right—Syd Samson, Fox general manager in Canada; Dave Coplan, head of United Artists in Great Britain; Ralph Clark; Harry Kaufman, general manager of Monogram in Canada. Front row—Lou Rosenfeld, Columbia's Canadian chief; Wolfe Cohen, formerly Warners general manager here, now of the company's Foreign department; Clair Hague, Universal representative in Canada.

Centre photo, left to right—Ralph Clark; Wolfe Cohen; R. W. Bolstad, vice-president of Famous Players; Ben Kalmenson, general sales manager of Warners; Ben Geldsaler, head booker, Famous Players; Norman Moray, Warners short subjects sales chief.

Bottom photo taken at the dinner in honor of Wolfe Cohen. Left to right—John J. Fitzgibbons presents a watch to Wolfe Cohen from his friends while Toastmaster Leo Devaney, RKO general manager in Canada, and Haskell Master, manager of Odeon Theatres, applaud.

Hollywood Producer Henry MacRae Passes

Henry MacRae, leading maker of serials who was with Universal since its inception, died in Hollywood recently. Born in Staynor, Ontario, he came to Toronto to study medicine but left the university for the stage. He was in charge of production at Universal City when it opened.

Special USA Stamp to Honor Film Industry

The Postoffice Department of the USA will issue a special stamp, probably of three-cent denomination, to commemorate the birth of the motion picture industry 50 years ago.

Castleman In

Roy Castleman, UA promotion man in Canada, has donned khaki.

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